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THE  
ESSEX HARMONY,  
OR  
MUSICAL MISCELLANY.

8049a 93  
CONTAINING, in a concise and familiar manner,  
All the necessary Rules of Psalmody. To which are annexed, a variety of plain and fugeing Psalm and  
Hymn Tunes, selected from different Authors, both Ancient and Modern.

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By DANIEL BAYLEY

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“ O Pr ise ye the L ORD, prepare a new Song ; and let all his Saints in full concert join :  
“ Ye Tribes all ex mole, the Feast to prolong ; in solemn procession with Musick divine.”

NEWBURY-PORT : Printed and sold by the Author and Son, near St. Paul’s Church ; where may be  
had his Select Harmony, Book of Anthems in Quarto, and a Sett of Tunes to bind in Psalm-Books. 1785.

*Scd* *16. 1098, 516.* *Entered  
W. 2 7447. 46*

# P R E F A C E.

FROM the encouragement I have had in my former Publications of Music, I now offer to the Public my Essex Harmony, or Musical Miscellany, which contains a number of plain and fusing Psalm and Hymn Tunes, such as I find are most generally approved of.

Although great improvements have of late years been made in church music, yet I think there appears a danger of erring by introducing into public worship light and trifling airs, which are more suitable for the opera than the solemnities of temple worship. Wherefore that schools and congregations might be furnished with a collection of Tunes suitably calculated for the purpose of divine worship, that are not too dull, nor yet too airy, I have now published the following collection, under the title of the Essex Harmony, or Musical Miscellany; and cannot but flatter myself with the hopes of its meeting with the approbation and encouragement of the public, having taken the utmost pains in examining tunes, selecting such as are most generally approved of, paying particular attention among other things to a variety in the airs, judging it a matter of no small consideration to have the Music agree with the subject of the Psalm or Hymn.

I remain the Public's very humble Servant

DANIEL BAYLEY.

Newbury-Port, December 18, 1784.

# The Ground and Rules of Music Explained.

## The Gamut.

THE Gamut, or Scale of Music, contains all the degrees of sound that are made either by voice or instrument, & are expressed by the seven first letters in the Alphabet, beginning with the lowest line in the Bass, which is called G : then counting upward, A, B, C, D, E, F ; and then G again, and so on, for every eighth is the same upwards or downwards. The Scale is divided in three parts, including five lines each, with their respective Cliffs, representing the several parts of music. The Scale contains three Octaves ; all above are called notes in alt, and all below are called doubles, as double F, double E, &c. In the foregoing Scale you will find three characters called Cliffs, one of which must be set on one of the five lines in every piece of music, to show which is Bass, Tenor, Counter or Treble. The Bass Cliff is always set on the fourth line from the bottom, and is called F. The Counter or C Cliff,\* is mostly set on the middle line, and is called C. The Tenor or Treble Cliff is set on the second line, and is called G. You may see by the Scale what relation one part has with another. For instance, G the upper space in the Bass, G the second line in the Tenor, and G the lower space in the Counter, are a unison, or same sound. And G the upper line in the Counter, G the space above the upper line in the Tenor, and G the second line in the Treble, are likewise in unison, and are two octaves, or a fifteenth above G the lowest line in the Bass ; so that it plainly appears, that the Scale contains three octaves.† The Treble is to be considered as in a Woman's voice, which is an eighth above a Man's, and is a proper Treble voice. Observe that from B to C, and from E to F, that is from Mi to Fa, and from La to Fa, ascending, are but half Notes or Semitones ; all the rest are whole Notes : So that an Octave consists of five whole and two half Notes, or twelve Semitones.

In order to know where to find the Mi in the several removes, observe, that when there is neither Flat nor Sharp at the beginning of a line, Mi is in B ; but

If B be Flat, Mi is in

B and E, Mi is in

B, E and A, Mi is in

B, E, A and D, Mi is in

E. If F be Sharp, Mi is in

A. F and C, Mi is in

D. F, C and G, Mi is in

G. F, C, G and D, Mi is in

F.

C.

G.

D.

\* The C Cliff by some is used in Tenor placed on the fourth line ; but whatever line it stands upon, it gives to that line the name of C.

† See the Example.

Having found Mi, the master Note, observe that above Mi twice, sing Fa Sol La, below Mi twice, La Sol Fa ; then comes Mi again in either way.

## The Names and Measure of the Notes.

- A Semibreve is the longest Note now in use.
- A Minim is half the length of the Semibreve.
- A Crotchet is half the length of the Minim.
- A Quaver is half the length of the Crotchet.
- A Semiquaver is half the length of the Quaver.
- A Demisemiquaver is half the length of the Semiquaver.

## Musical Characters Explained.

A Flat set before a Note sinks it half a tone.

A Sharp set before a Note, raises it half a tone.

Observe, that Flats and Sharps, set at the beginning of a Tune, effect all the Notes on the lines or spaces on which they are set ; unless contradicted by a Natural.

A Natural set before any Note, made flat or sharp, restores it to its primitive sound.

A Star or Bow is drawn under or over as many Notes, as are to be sung to one syllable.

A figure 3 set over or under any three Notes, denotes they are to be sung in the time of two of the same denomination.

A Point or Dot at the right hand of a Note, makes it half as long again. A Semibreve with a Point as long as three Minims.

A single Bar divides the time according to the measure Note of the movement.

Double Bars serve to divide the strains.

A Direct at the end of a line, shows the place of the succeeding Note.

A Repeat denotes a repetition from the Note over which it is placed, to a double Bar or Close.

A figure 1-2 denotes that the Notes under figure 1 is to be sung before repeating, and the Notes under 2 after repeating ; but if flurred, both are to be sung.

Ledger Lines are added where the Notes ascend or descend beyond the Stave.

# Explanation of Time.

Time in Music consists of two sorts, viz. Common Time, and Triple Time.

Common Time is measured by even numbers or beats, as two, four. The first Mood denotes a slow movement, has a Semibreve for a measure note, containing that or other Notes or Rests equal to it, between every single Bar, which is held four seconds, or while you may tell 1 2 3 4 by the pendulum of a large clock, counting 1 2 with the hand down, and 3 4 with it up.

The second Mood has the same measure Note, as the first, and beat in the same manner, only quicker, four in the time of three.

The third Mood has the same measure Note, and sung twice as quick as the first Mood; two beats in each Bar, one down, the other up.

The fourth Mood, which is marked  $\frac{2}{4}$ , has a Minim for a measure Note; Crotchets beat as Minims in the third Mood, only a third quicker.

## Of Triple Time.

Triple Time is measured by odd numbers, the fall double to the rise. The first Mood contains three Minims or other Notes equal to it, in each Bar, and sung in the time of three seconds, two beats down, and one up; a Minim being performed in the Time of Crotchets in the first Mood of Common Time.

The second Mood contains three Crotchets in a Bar, beat as the first Mood, only quicker; Crotchets in this Mood are sung in the same time as Crotchets in the second Mood of Common Time.

The third Mood contains three Quavers in a Bar, and is performed as quick again as the second, and is beat in the same manner.

As I shall not have any occasion to use Compound Time in this performance, I shall omit explaining it. I am of opinion that Compound Time is very unsuitable for Psalmody.

N. B. The hand falls at the beginning of a Bar in all sorts of Time.

Notes of Syncopation, are Notes driven out of their proper order in the Bar, or driven through the Bar, and requires the hand to be taken up, or put down while the Notes are sounding.

Choosing Notes are when one stands directly over the other, and either of them may be sung.

## Explanation of Keys used in Music.

A Key in Music is the principle and governing tone.

There are but two natural primitive Keys in Music, viz. C the natural Sharp Key, and A the Flat Key.

If the Mi be transposed to any of the seven letters by Flats or Sharps, it is brought to the same effect as the two natural Keys.

The last Note in the Bass is the Key Note, which if it has the greater third above it, viz. Fa, Sol, La, it is a Sharp Key; if it be a lesser third, viz. La, Mi, Fa, it is a Flat Key. In the Sharp and cheerful Key, every third, sixth and seventh, is half a Note higher than in the Flat Key.

The Mi should be pronounced soft, as with the short i, being a medium between mee and my. The a in Fa and La open as in farm, &c. a medium between fae lae and faw law. The O in Sol, as sole.

## Some further Observations on Singing.

In order to make a good proficiency in Singing, let the Learner proceed gradually; beginning with the lessons for tuning the voice, and then with a few plain tunes, and continue till he has become perfect, both as to the air and time. In singing, the Notes should not be struck and ended abruptly, like the report of a smith's hammer. The low Notes, indeed, should be sounded full, but the other Notes ought to be struck and ended soft, swelling the sound as the air may require. This method of sounding is easier for the voice, and if performed with spirit, will be much more pleasing to the ear. Where no Rests are set, the music should go on without intermission: A cessation between the Notes is often hurtful to the air of the music; if allowable any where, it is at the end of lines in Psalm Tunes. All the Notes going to one syllable, should be sung if possible at one breath, which should be previously taken for that purpose. A long chain of Notes under a slur, should be sung softer than plain Notes, being lightly warbled in the throat. Great care should be taken in beating to keep exact time, to have the voice accompany the beats.

There are several things to be observed in regard to the graces or ornaments of Music. The appoggiatura or leading Note, which serves for the arriving more gracefully to the following Note, either rising or falling, and must be dwelt upon according to the length of the Note it is made of; sometimes it is used as a preparation to a trill, and is expressed by intermediate Notes. The Trill or Shake, which is the shaking of two distinct Notes upon one syllable, as long as the time will admit, always beginning with the upper and ending with the lower Note, and ought to be used on all descending

pointed Crotchet, and generally before a Close ; also on all descending Sharped Notes and Semitones, but none shorter than a Crotchet.

Another grace which is very ornamental, when well performed, is called Transition : That is, to slur or break a Note, to soften the roughness of a leap, which if performed with ease, by lightly sliding over the intermediate Notes, is a most beautiful part of music. [See the examples.] It is best however at first to sing plain, and not attempt any turn or humour of the voice, but what is natural to the performer. The accent must be attended to ; observe that a Bar of Common Time is divided into four parts, a Bar of Triple Time into three ; the first and third parts of Common Time, and the first of Triple Time, ought to be adapted to the accent of the words ; so that if any parts are sung fuller than the rest, it must be that on which the accent lies. Regard should be had to words, singing stronger where the words are suitable : Such as might, strength, thunder &c. and soft where the words are such as mild, meek, &c.

A good Pronunciation is very necessary ; the words ought to be spoke clear and distinct ; not all as spelt, but as they are spoke by the best masters of language. To sing in concert, several things are to be observed : One very essential thing, is to have the parts well proportioned. The voices on the Bass should be majestic, deep and solemn ; the Tenor full and bold ; the Counter, clear and lofty ; the Treble, soft and shrill. Let each of the performers sing the part that is most natural and suitable to their voices, and never stretch it beyond its proper bearing, nor strive to sing louder than the rest of the company, unless in the place of a leader. Let the piece be set so that all parts may sing with ease, for which purpose a pitch-pipe is very convenient ; let the Key Note be first sounded, and all parts take their respective sounds from it. Be careful that the upper parts do not overpower the lower ones. In fusing pieces, let each part after beating their empty Bars, fall in with spirit, that the audience may perceive another part added. A Solo should be sung soft and graceful. Particular attention should be had to the closing Note, not to break off too abruptly, but continue the sound the whole time required, so that all may conclude at the same instant. All levity, such as whispering, laughing, &c. while singing sacred solemn words, is exceeding unbecoming, and tends to render the performance contemptible.

The beauty of Psalm-singing depends much on an agreement between the tune and subject, that the music may as much as possible express the meaning of the words. For a psalm of penitence and prayer, the music should be grave, and grounded on a flat key ; for a psalm of praise and thanksgiving, the music should be pleasant and lively, on a sharp key ; to sing otherwise very much hurts the beauty, both of the words and music. Some subjects may be sung in either a flat or sharp key, provided the air is suitable ; for instance, the 50th psalm, being grand and majestic, may with propriety be sung in a sharp key tune, yet by reason of the peculiar solemnity of the words, it may be sung in a flat key tune.

# An Alphabetical Table of Tunes.

	Page			
All Saints	12	Milford	28	Parindon
Bangor	14	Moreton	40	Rainbow
Broom.grove	9	New Suffield	23	Rochester
Brookfield	12	Norwich	24	St. Anne
Bridgewater	25	Oxford	29	St. Hellen
Colchester	13	Plymouth	9	St. Martin's
Ely	33	Portsmouth	15	Stafford
Farmington	26	Psalms 3	20	St. Patrick's
Greenfield	37	Do. 33	18	Sutton
Invitation	5	Do. 34	32	Sunday
King'sbridge	10	Do. 100	10	Womage
Landaff	31	Do. 122	6	Wells
Little Marlboro	16	Do. 136	22	Worcester
Maryland	38			



Treble.

G	sol	
E	fa	
E	la	
D	sol	
C	fa	
B	mi	
A	la	
G	sol	Tenor. sol
F	fa	F
E	la	E
E	la	la
D	sol	D
C	fa	C
B	mi	B
A	la	A
G	sol	G
F	fa	F
E	la	E
D	sol	
C	fa	
B	mi	
A	la	
G	sol	

This cliff  always stands up  
on the second line  
is used in treble  
or tenor.

This cliff  is called  
the cliff is set up  
on the middle  
line this mostly  
used in counter.

This cliff  is called  
the cliff  
is set upon the  
fourth line this  
use only in sol.

Proportion of the notes.



The rests are in the same proportion, except the Semibreve,  
which fills a bar in all moods of time.

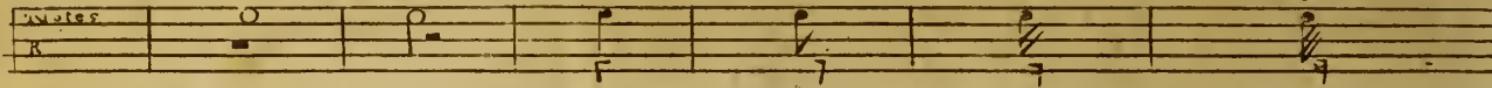
2 Bars. 4 Bars. 8 Bars.

Rests.

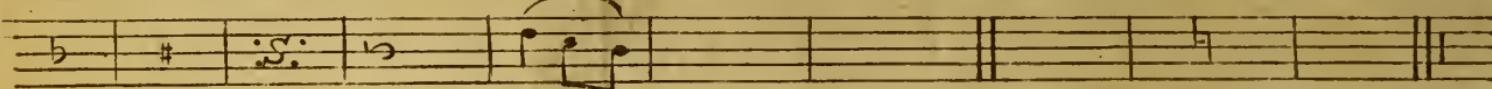


A

ASemibreve. Minim. Crochet. Quaver. Semiquaver. Demisemiquaver.



Flat, sharp, repeat, direct. slur. single bar. Double bar. Natural. Close.

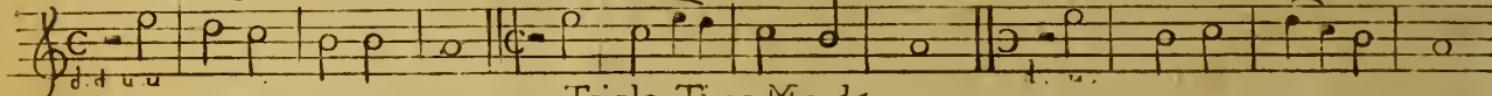


First.

Common Time Moods.

Second.

third.

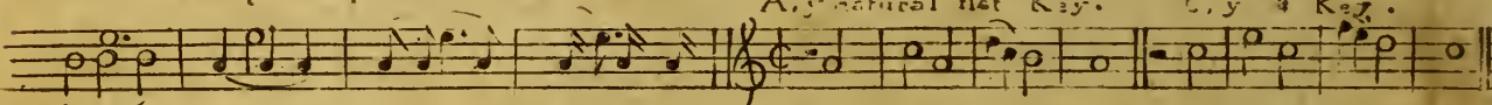


First.

Triple Time Moods.

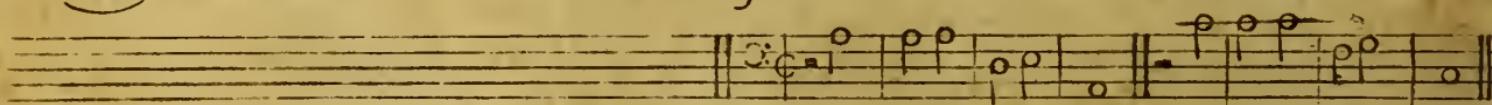


An Example of pointed notes.



A major natural flat Key.

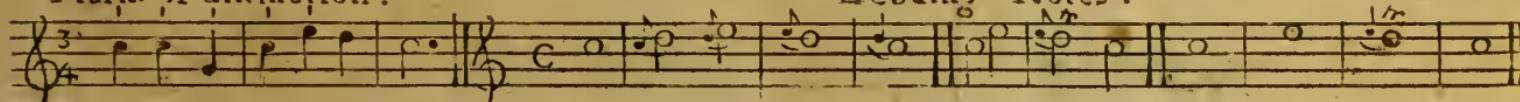
C, G, A Key.



# Graces used in Music.

3

Marks of distinction.



Trill,

Explained.

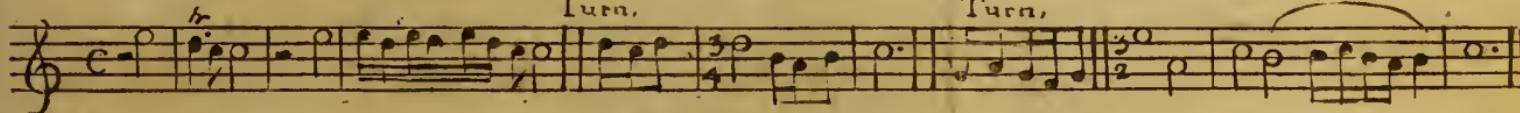
Single Turn.

Example.

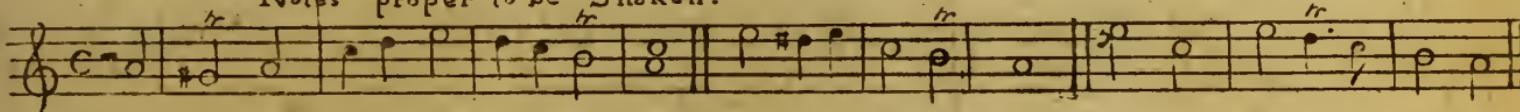
Leading Notes.

Double Turn,

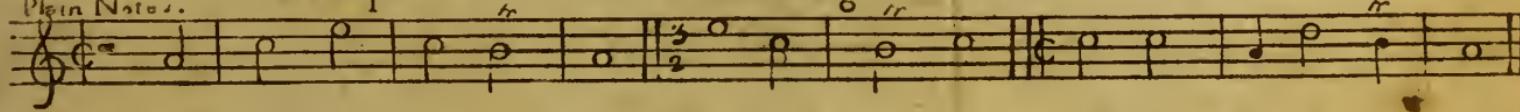
Example.



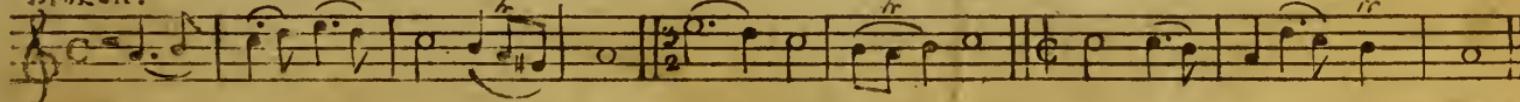
Notes proper to be Shaken.



Plain Notes. An Example of Transition, or breaking of Notes.



Broken.



## Lessons. for Tuning the Voice.

Handwritten musical score for tuning the voice, featuring four staves of music and a staff of tuning notes below. The tuning staff uses B-flat, A, D, G, B-flat, F, C, G, and D as reference notes.

The score consists of four staves of music, each with a different key signature and time signature. The tuning staff is located below the music, with the notes corresponding to the notes in the music staves above them.

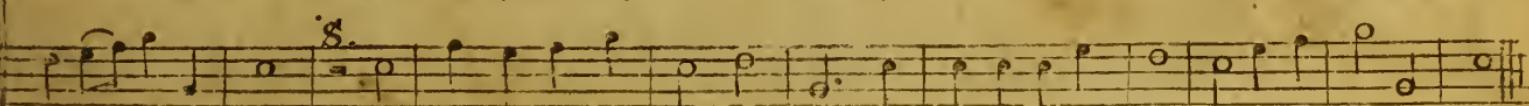
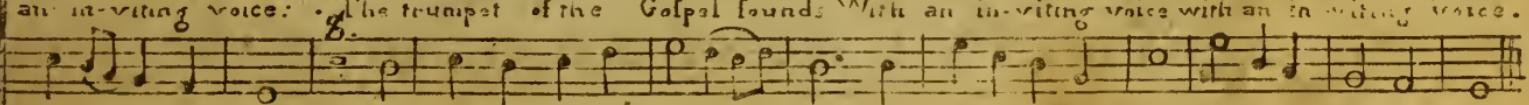
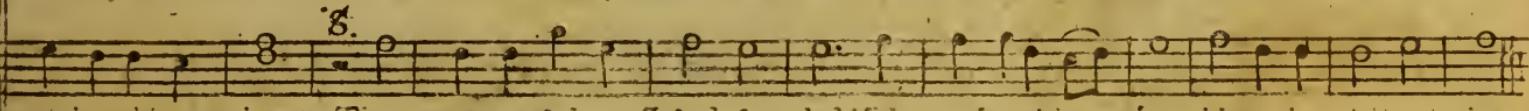
The tuning staff notes are labeled as follows:

- First note: B-flat (by flats)
- Second note: A
- Third note: D
- Fourth note: G
- Fifth note: B-flat (Transposition of B-Mi)
- Sixth note: F (by sharps)
- Seventh note: C
- Eighth note: G
- Ninth note: D

The notes in the tuning staff are: Mi, Mi, Mi, Mi, Mi, Mi, Mi, Mi, Mi.

Invitation.

Let ev'ry mortal ear attend And ev'ry heart rejoice, The trumpet of the Gospel sounds With



CXXII.

6

CXXII.

Come, let us seek our God

How pleas'd th' blest was I To hear y<sup>e</sup> people cry, Come, let us seek our

Come,

day comes:

God to day, come to day, Yes with a cheerful zeal, we hast to zing a hilt,

let us seek our God to day,

me,

8.

1 27

And there our vows and,

8.

1 2

And there our vows of honours pay

8.

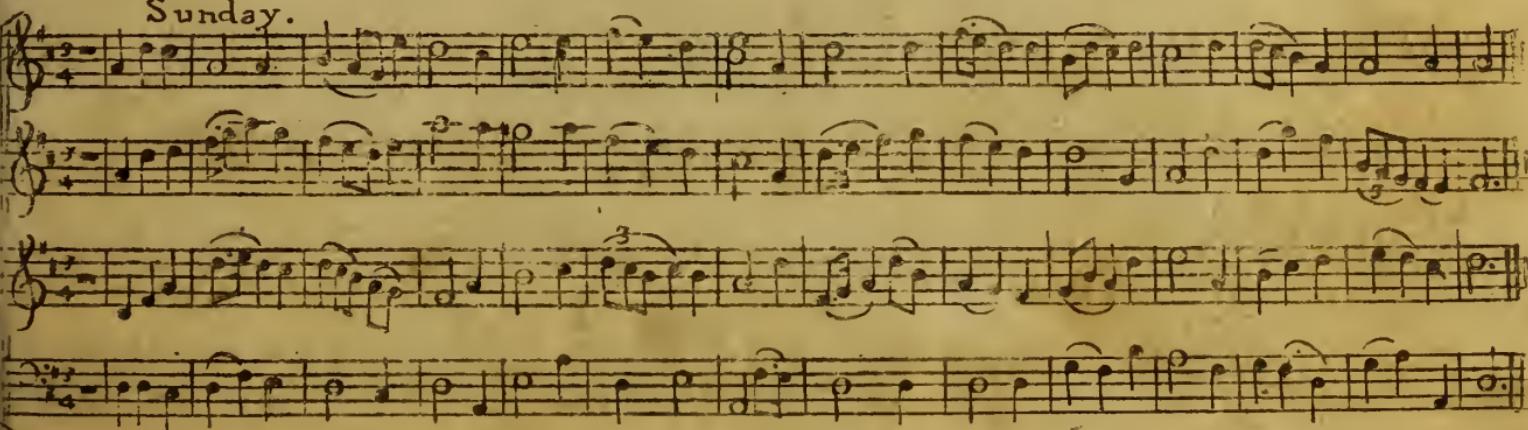
And there our vows of hon. and

8.

1 2

And there our vows of honours pay,

Sunday.



## Rainbow.

Tis sea grows

tempeſt

Tis by thy strength y' mountains stand, God of eternal pow'r. The ſea grows calm at thy command

The ſea grows calm at

The ſea grows

ceſe to roar.

And tempeſt ceſe to roar

And tempeſt ceſe to roar

Tempeſt ceſe to roar.

And

And

thy command Tempeſt ceſe to roar.

And

And

calm at thy command. Tempeſt ceſe to roar.... And tempeſt ceſe to roar.... And

Plymouth.

C.M.

Handwritten musical score for 'Plymouth' in common time (indicated by 'C. T.'). The score consists of four staves, each with a bass clef and a key signature of one sharp (F#). The music is written in a simple, rhythmic style with eighth and sixteenth note patterns. The first staff begins with a dotted half note followed by a series of eighth and sixteenth notes. The second staff begins with a quarter note followed by eighth and sixteenth notes. The third staff begins with a half note followed by eighth and sixteenth notes. The fourth staff begins with a quarter note followed by eighth and sixteenth notes.

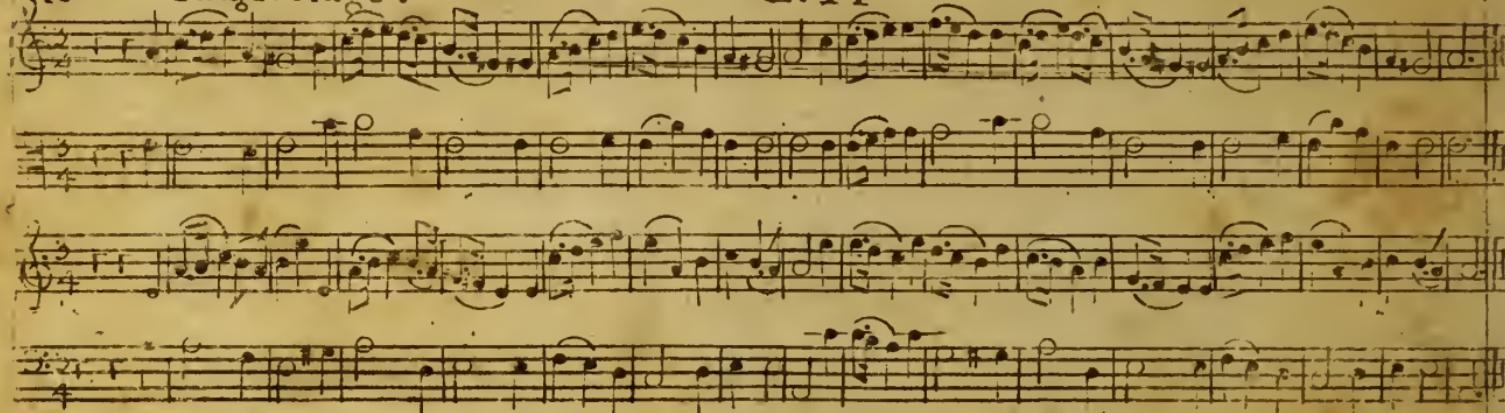
Bromsgrove

C.M..

Handwritten musical score for 'Bromsgrove' in common time (indicated by 'C.M..'). The score consists of four staves, each with a bass clef and a key signature of one sharp (F#). The music is written in a simple, rhythmic style with eighth and sixteenth note patterns. The first staff begins with a dotted half note followed by a series of eighth and sixteenth notes. The second staff begins with a quarter note followed by eighth and sixteenth notes. The third staff begins with a half note followed by eighth and sixteenth notes. The fourth staff begins with a quarter note followed by eighth and sixteenth notes.

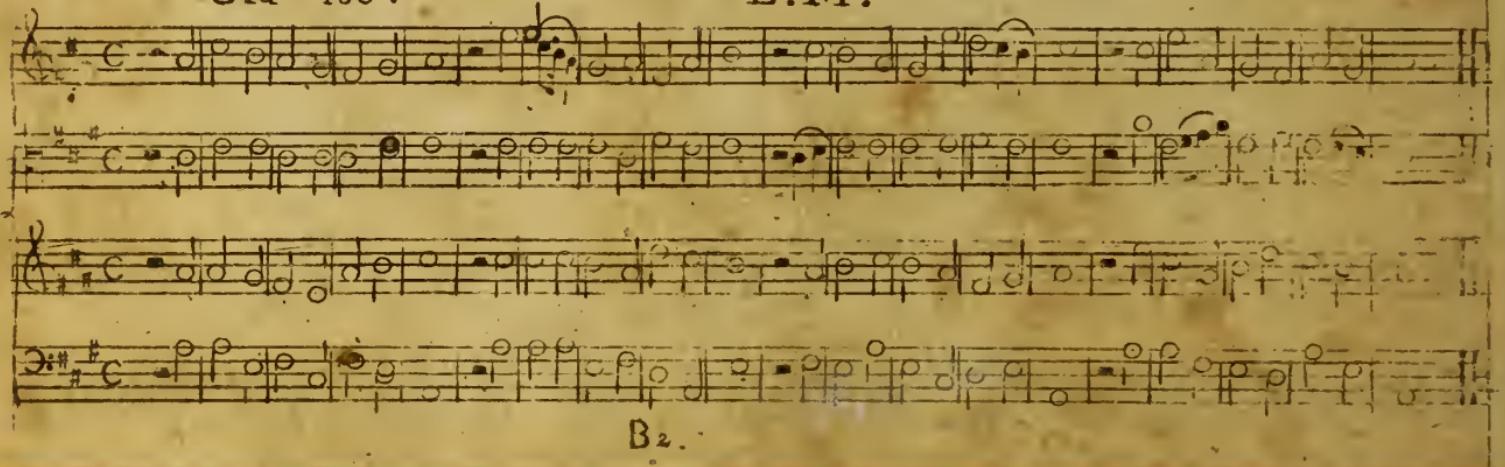
10 Kingsbridge.

L. M.



Old 100<sup>th</sup>

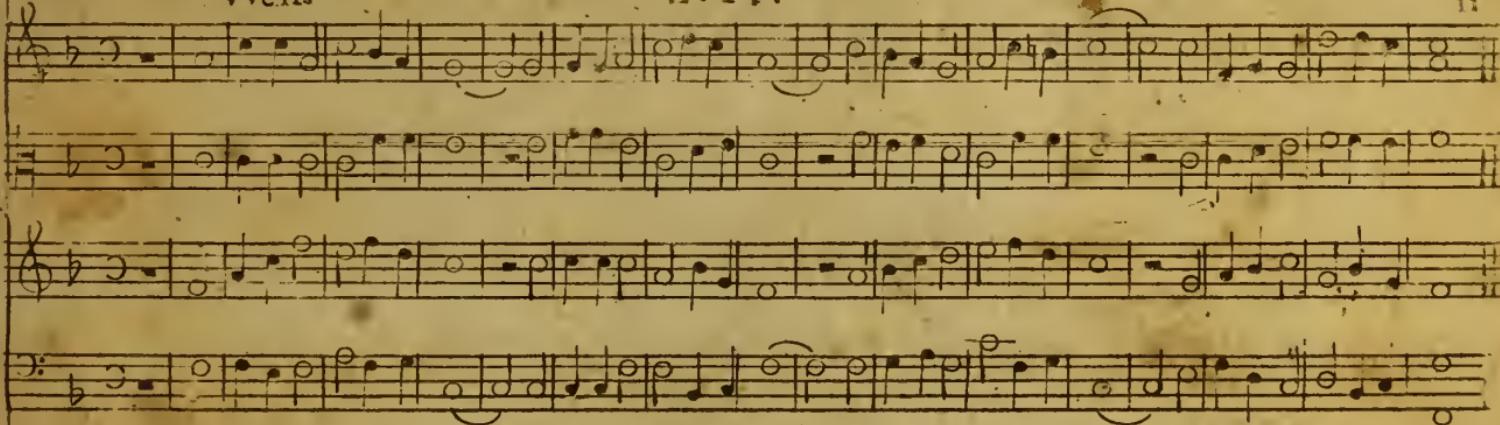
L.M.



Wells

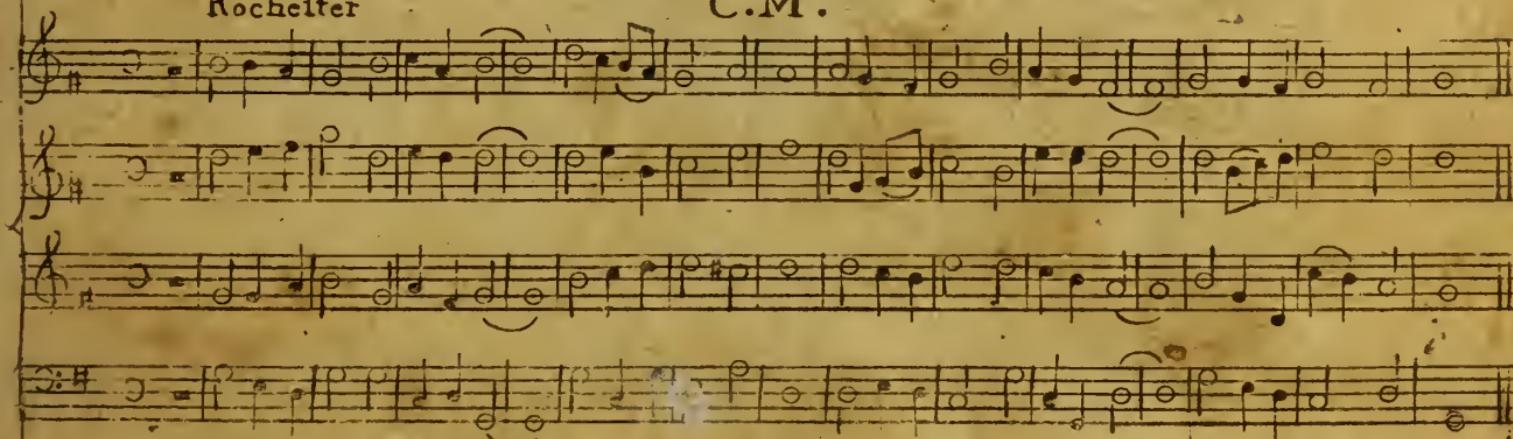
L. M.

11



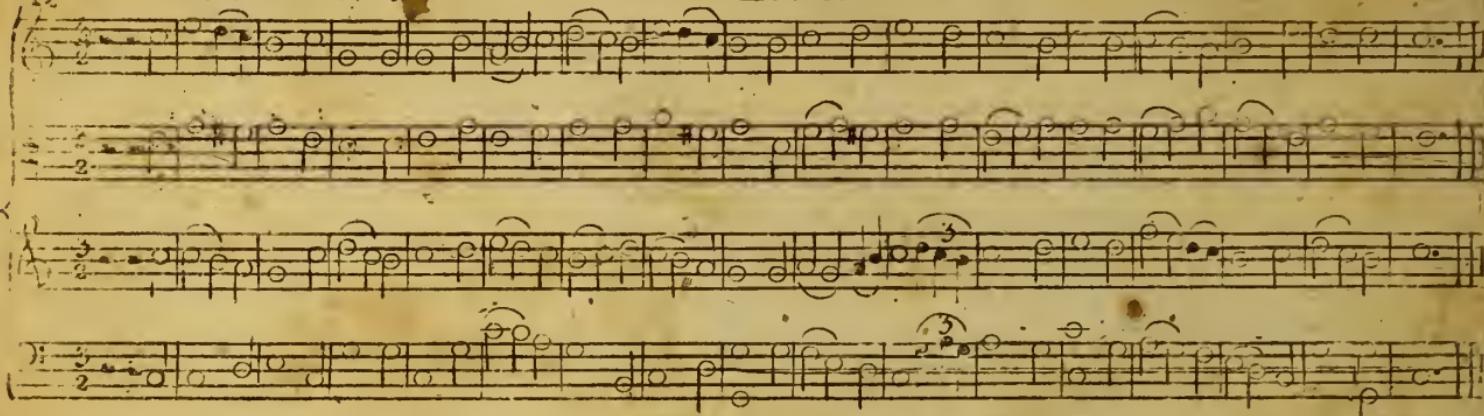
Rochester

C.M.



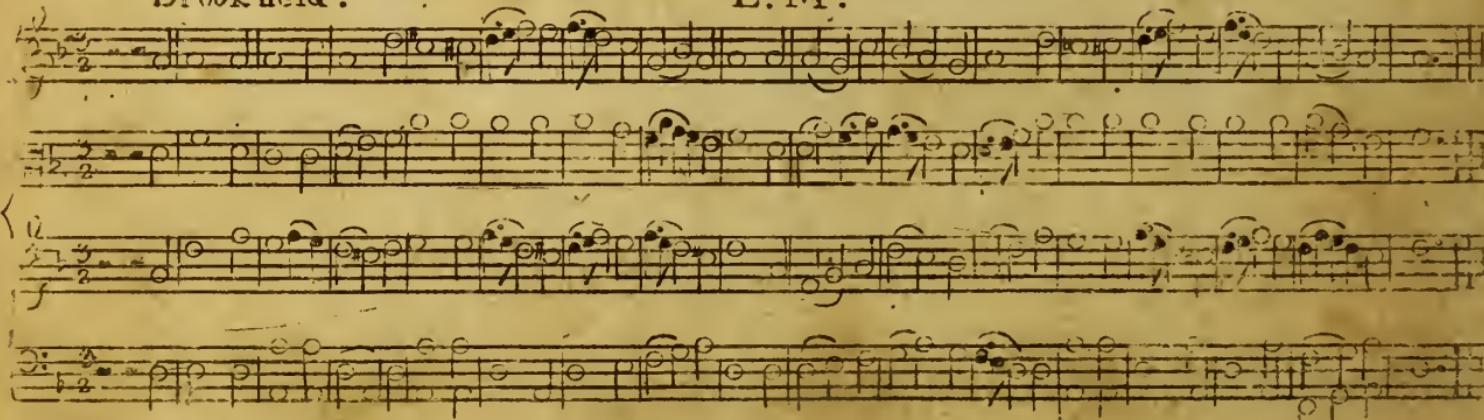
All-Saints.

L.M.



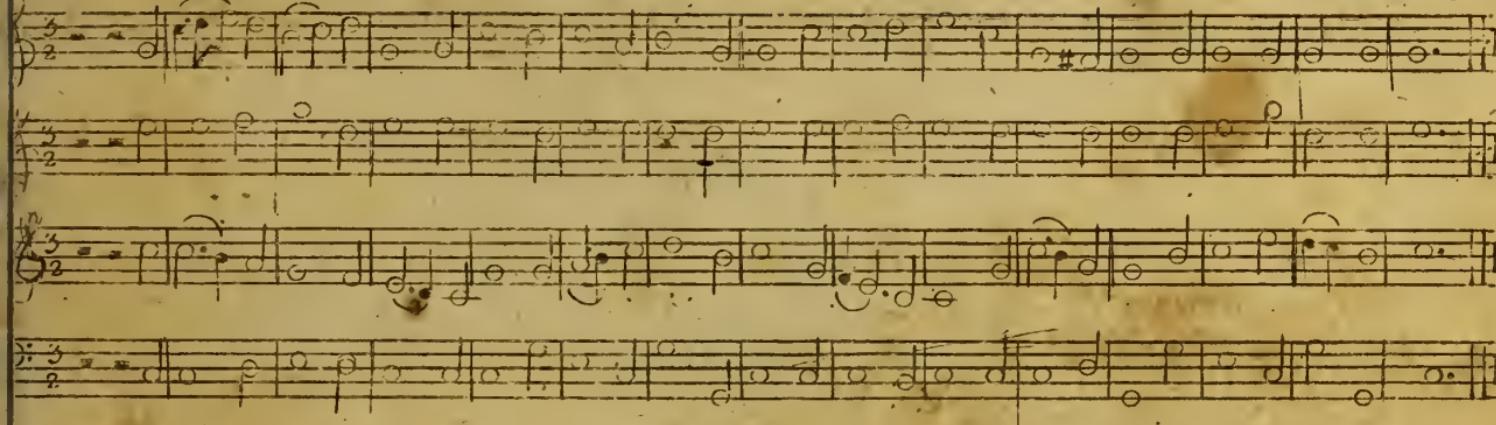
Brookfield.

L.M.

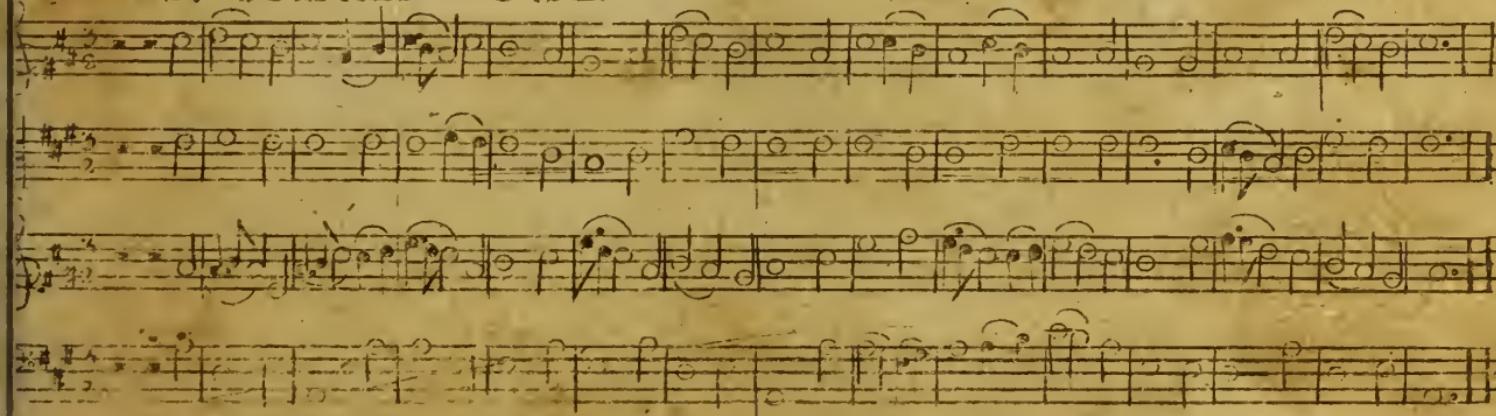


Colchester. C.M.

13

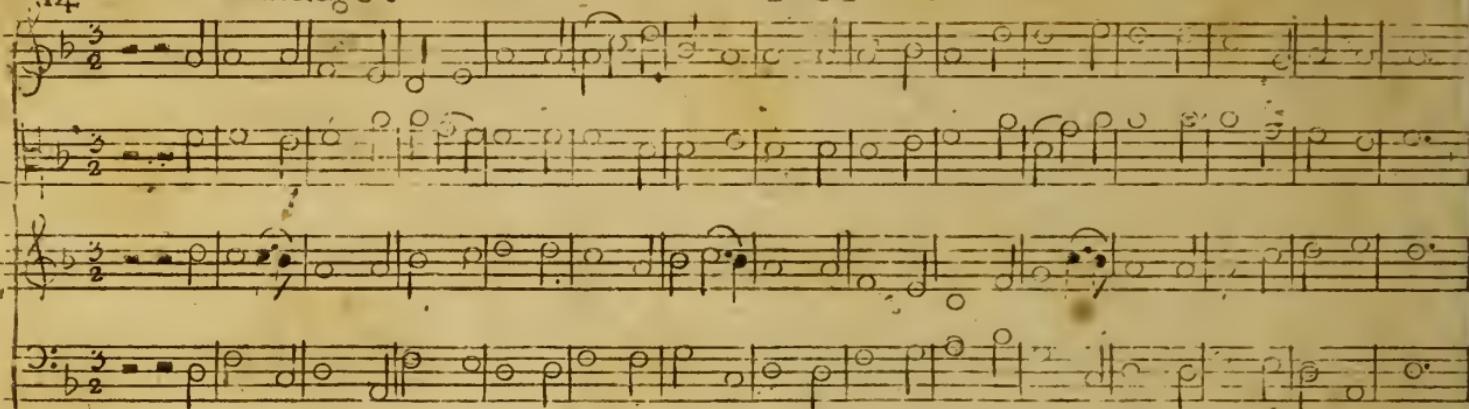


St. Martin's C.M.



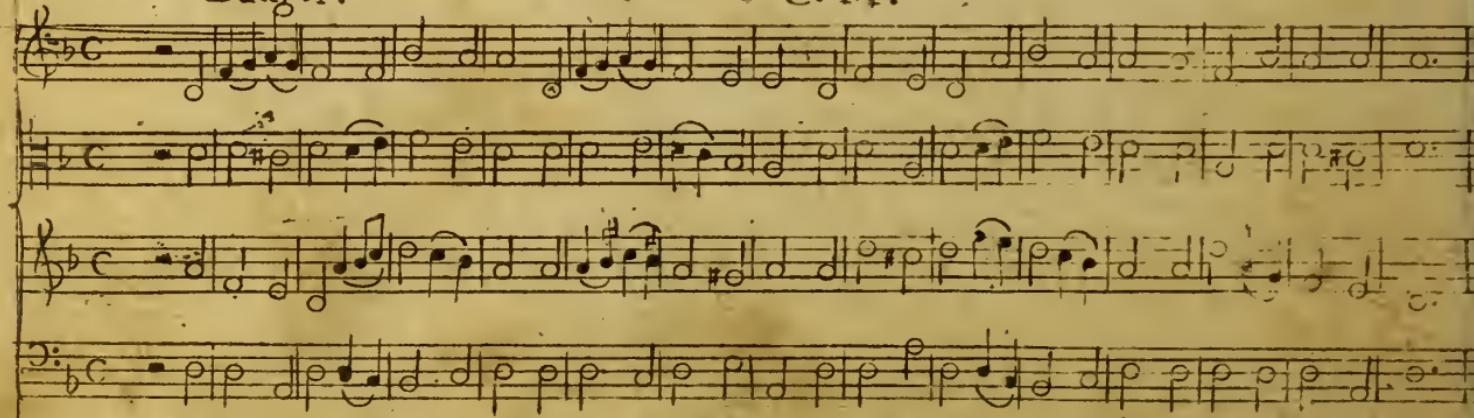
14. Wantage.

C. M.



Bangor.

C. M.



Portsmouth.

C. M.

15

Handwritten musical score for 'Portsmouth' in common time, common mode. The score consists of four staves of music with various note heads and rests.

S<sup>t</sup>. Patrick's.

C. M.

Handwritten musical score for 'S<sup>t</sup>. Patrick's' in common time, common mode. The score consists of four staves of music with various note heads and rests.

16.

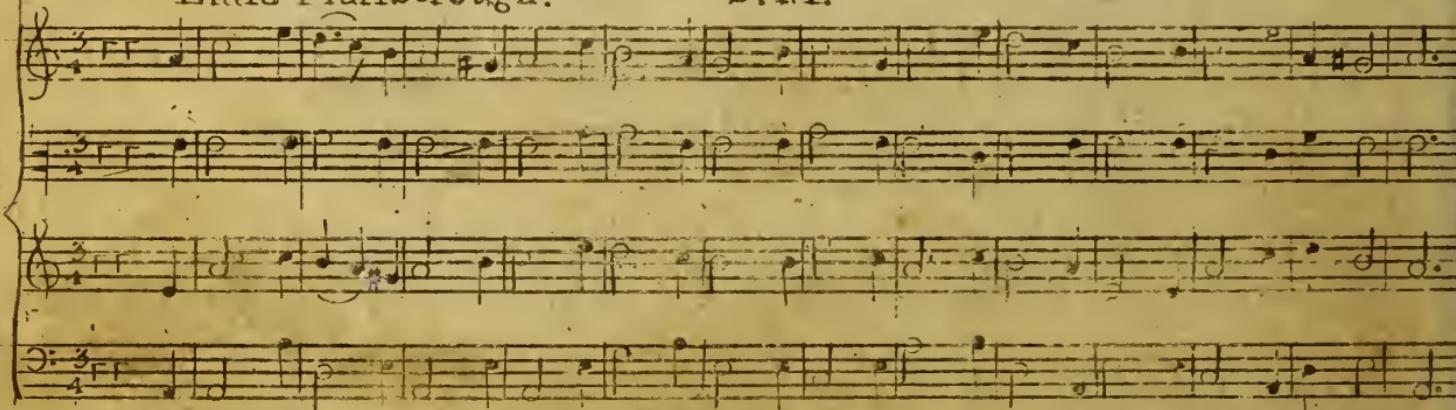
Sutton.

S.M.



Little Marlborough.

S.M.



St. Hellens.

P. M.

17.

Rejoice, ye righteous in y' Lord; This work be-longs to you: Sing of his name his

S.

ways his word. How hol-ly just & 'true! His mer-cy & his righteous-ness! Let

S:

heavn & earth pro-claim His works of nature & of grace  
Reveal his wondrous name

S<sup>t</sup>. Ann's.

C M

## PSALM III.

C.M.

20

Look down O Lord regard my Cry

Look down O Lord regard my

Look down O Lord regard my Cry

Look down O Lord regard my Cry

.S:

I'm close beset

Cry on Thee my hopes depend

.S:

I'm close beset without

Al- ly

I'm close beset without

Al- ly

without

Al 1 v Im clof;

Al-ly

I'm close before

without

Al. 1y

Im  $\mathfrak{a}_{\mathbb{C}}$ .

be thou my shield

In close beset

Em  $\mathfrak{h}^c$ .

be thou my shield & Friend

thony Field & friend

be the

be thou my shield & Friend

be thou my shield & friend

be thou my shield & friend be thou my

be thou my shield & friend

be thou my

Lord of the worlds above, How pleasant and how fair, The  
 dwellings of thy love, thy  
 dwellings of thy love, thy  
 The thy thy To thine abode my Heart a  
 dwellings of thy dwellings of thy love thy Earthly Temples are :S: To thine abode  
 Love The of thy Love thy :S: To  
 Love The of

spires. To thine abode my heart aspires, with warm desires to see my God. 2

thine abode my Heart a...spires with thine. 1 2

To thine abode my Heart aspires.----

New Suffield.

L. M.

My sorrows like a flood, Impatience of restraint S:

In-

S: In-to thy bosom

In-to thy bosom O my

1. to thy bosom O

to thy bosom O, in-to thy bosom O my God, Pour out a long com-plaint.

O in-to thy bosom O my God,

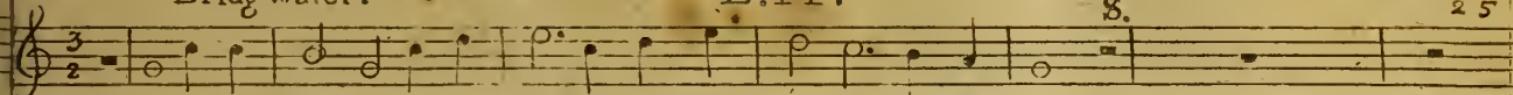
God,

Bridgwater.

L.M.

S.

25

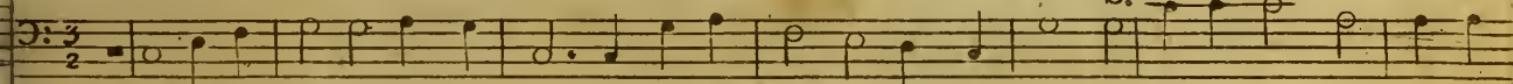


Great God attend while zi --- n sings The joys that from thy presente spring. S.

To spend one



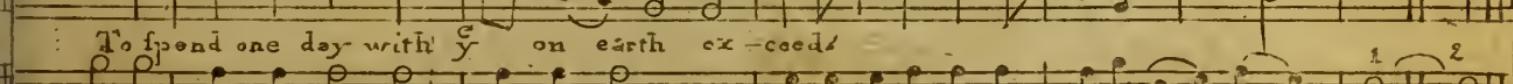
S.



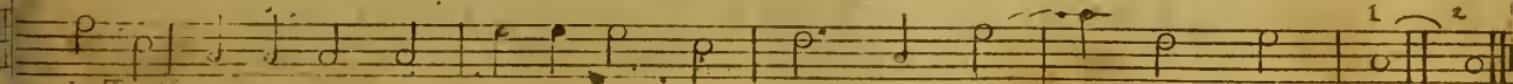
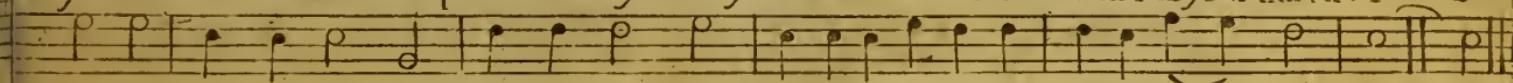
To spend one day with the on



To spend one day with <sup>the</sup> on earth ex - ceeds



day with the on earth To spend one day with <sup>the</sup> on earth exceeds a thousand days of mirth. 1 2



D

## Farmington.

Taink mighty God... on feeble man; How few his hours! how short his span!

short from y' cra-dis to y' grayes; Who can se-cure his vi...tal  
 Who can se-cure his vi...tal Who can se-cure his vi...tal breath  
 Dz.

can se-ure his vi-tal breath Who vi-tal breath who the- Against the bold do-  
breath Who can se-ure his vi-tal breath-----  
Who can se-ure his vi-tal breath

Who can se-ure his vi-tal breath Who can se-ure his vi-tal breath Who can se-ure his vi-tal breath Who can se-ure his vi-tal breath

Who can se-ure his vi-tal breath Who can se-ure his vi-tal breath Who can se-ure his vi-tal breath Who can se-ure his vi-tal breath

If angels sung a Saviour's birth, If  
 S.  
 birth on that auspicious morn 'S. We well may imitate  
 their mirth, we well may imitate  
 We well may imitate their mirth we well may imitate

1 2

now he again is born, now he again is born

their mirth, now he again is born ... now he again is born

now he again is born

now he again is born, now he

Orford.

S. 1 2

S. 1 2

S. 1 2

S. 1 2

## Stafford.

30

S.

See what a living stone, The builders did refuse: g.

Yet

Yet God hath built his

Yet God hath buiithis Church there...

Yet God the-

thero - on

1 2

God hathbuilthis Chu - - - - - ch there - - - - - on. In spi - - - - - te of our Lord Je-

Church, yet God the -

1 2

- - - - on, Yet God the -

## Landaff.

31

A handwritten musical score for a band, consisting of ten staves of music. The music is written in common time and uses a treble clef for the top two staves, a bass clef for the third staff, and a C-clef for the bottom staves. The score includes various musical markings such as dynamic signs (e.g., F, F#), accidentals (e.g., B, B#), and rests. The title "Landaff." is written at the top left, and the page number "31" is at the top right. The music is divided into measures by vertical bar lines.

## XXXIV.

8.

32

The

Thro' all y<sup>e</sup> changing scenes of life, In trouble & in joy 'g.

g. The praises of my

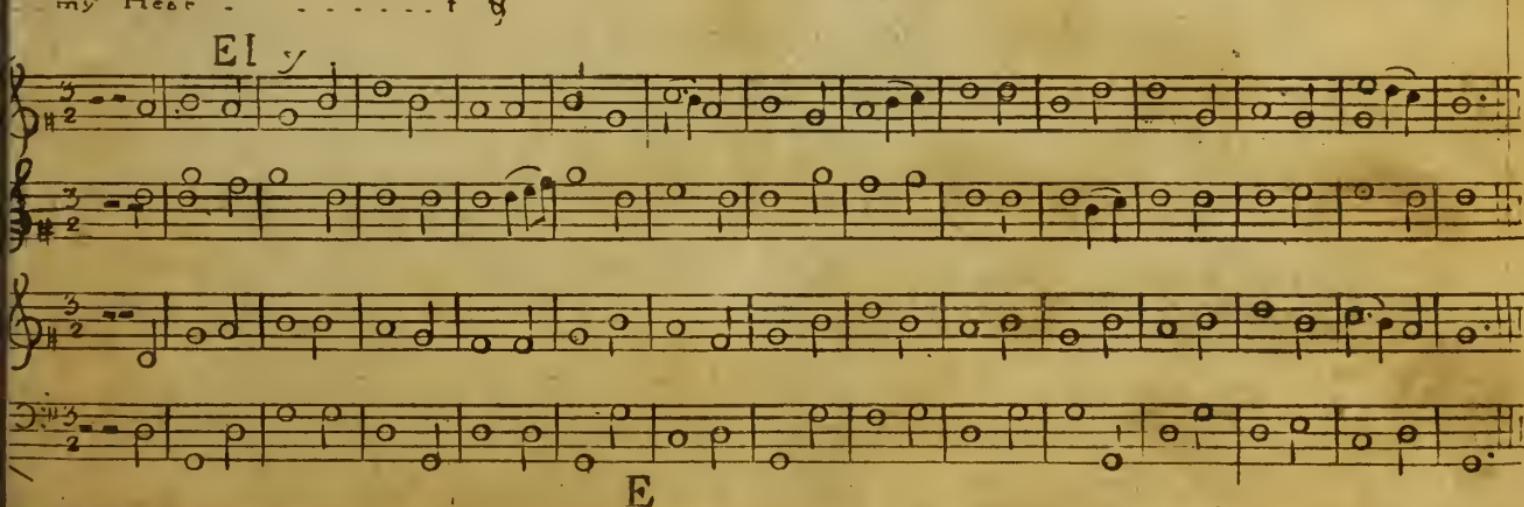
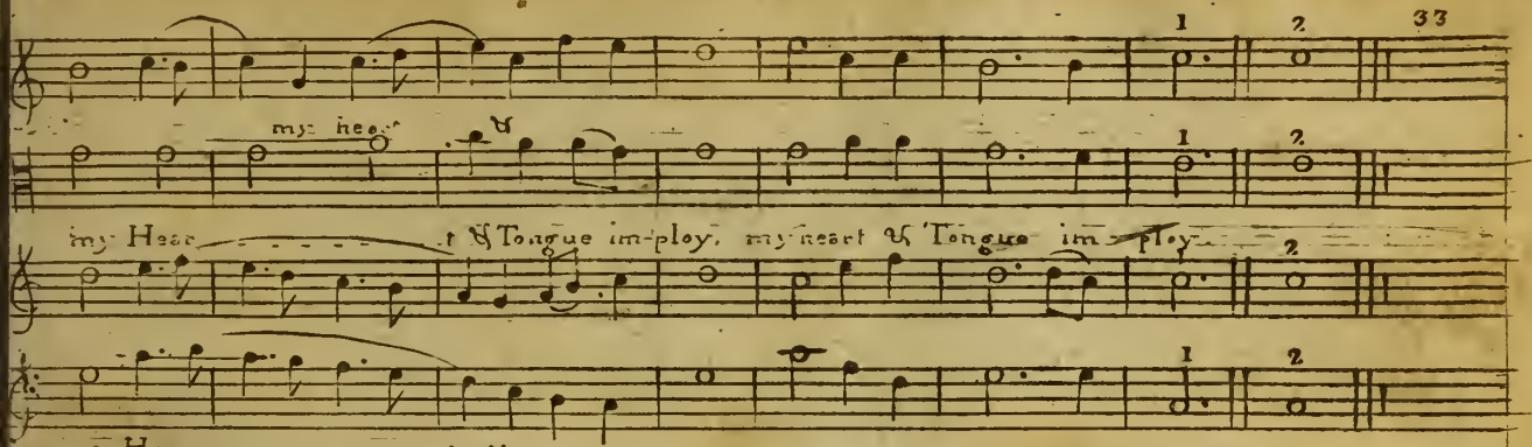
The praises of my God shall

praises of my God shall still, The praises of

The praises of my God the praises of my God shall still,

God shall still the praises of my God shall still

still the



## Worcester.

Handwritten musical score for 'Worcester' in common time. The score consists of three staves of music with lyrics written underneath. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are as follows:

Who bring salvation on their tongues, And words of peace reveal,  
Who stand on Zions hill  
How beautiful are their feet,

Handwritten musical score for 'Worcester' in common time. The score consists of three staves of music with lyrics written underneath. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are as follows:

Who bring salvation on their tongues, And words of How charming, charming is

their voice! how sweet the tidings are! Zion Zion bo-  
Zion behold thy saviour Zion behold thy saviour King He reigns and  
Zion behold thy Saviour King He  
hold thy saviour King He reigns & triumphs here He  
King He reigns & triumphs here, Zion He  
triumphs here, Zion King He

36

Zi...on

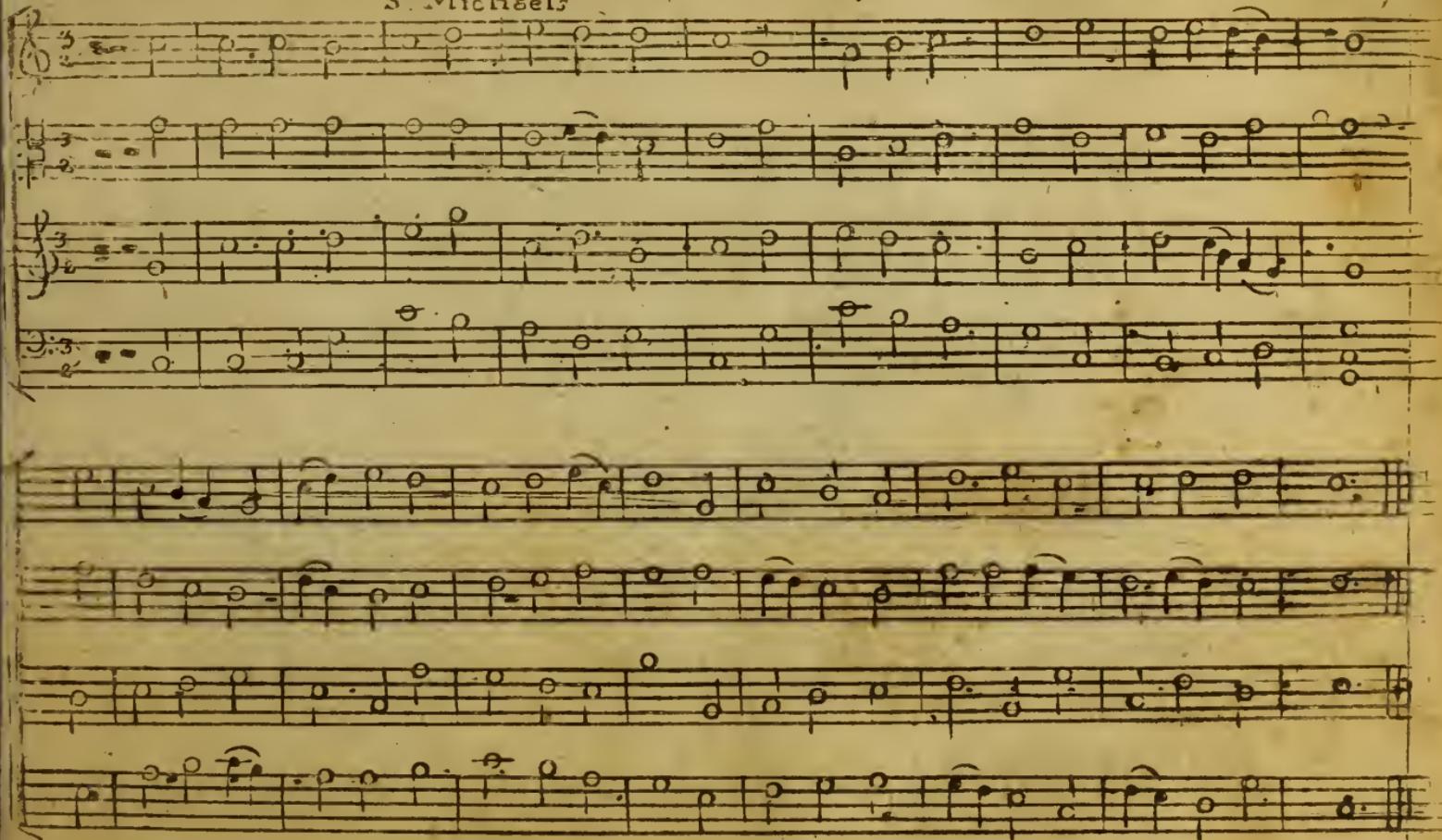
Triumphs here Zion, behold thy saviour King

King

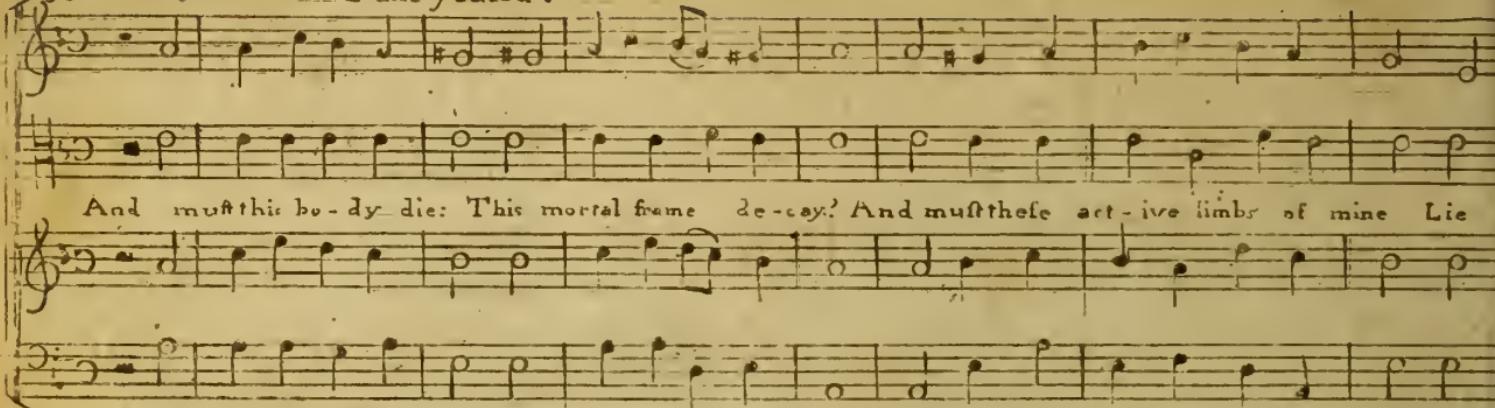
Zi...on

Parndon.

S<sup>t</sup> Michæl's



## Maryland.



And must these act - ive  
mould'ring in the clay? And

And must these act - ive  
mould'ring

Handwritten musical score for 'Maryland' with three staves of music and lyrics. The lyrics are as follows:

And must these act - ive  
mould'ring in the clay? And

And must these act - ive  
mould'ring

mould'ring in the clay, Lie mould'ring in the clay, Lie  
 mould'ring in the clay, Lie mould'ring in the clay.  
 mould'ring in the clay, Lie mould'ring in the clay, Lie  
 mould'ring in the clay, Lie mould'ring in the clay.  
 mould'ring in the clay! And must the

Lie the-

## Utoxeter.

Ut - ox - et - er.

40 Moreton

A handwritten musical score for six staves, likely for a band or orchestra. The score is in common time (indicated by 'C'). The key signature is not explicitly shown but includes a mix of sharps and flats. The music consists of six staves, each with a different clef: the first staff uses a treble clef (G-clef), the second staff uses a bass clef (F-clef), the third staff uses a treble clef, the fourth staff uses a bass clef, the fifth staff uses a treble clef, and the sixth staff uses a bass clef. The music features various note heads (circles with stems), rests, and rests with stems. The title 'Moreton' is written above the first staff in a cursive hand. The score is written on aged, yellowed paper.

Handwritten musical score for 'Virginia' in common time. The score consists of three staves of music with corresponding lyrics. The first two staves begin with a treble clef, a key signature of one sharp, and a common time signature. The third staff begins with a bass clef and a common time signature. The music features various note values including eighth and sixteenth notes, with some notes beamed together. The lyrics are as follows:

Thy words <sup>e</sup>raging wind controul, And rule the boist'rous deep. Thou mak'st <sup>e</sup> sleeping billows

Continuation of the handwritten musical score for 'Virginia' in common time. The score consists of three staves of music with corresponding lyrics. The first two staves begin with a treble clef, a key signature of one sharp, and a common time signature. The third staff begins with a bass clef and a common time signature. The music features various note values including eighth and sixteenth notes, with some notes beamed together. The lyrics are as follows:

roll, The ro - - - lling billows sleep. The rolling - billows sleep. <sub>1</sub> <sub>2</sub>

While shepherds watch their flocks by night, All seated on the ground, The Angel of the Lord came

The Angel of the Lord came down, And glo-ry down And glo-ry shone a-round. The Angel of the The Angel of the And

The Angel 30

And

And glo

glory shone a - - - round,

## The An-gel &c.

Ad.

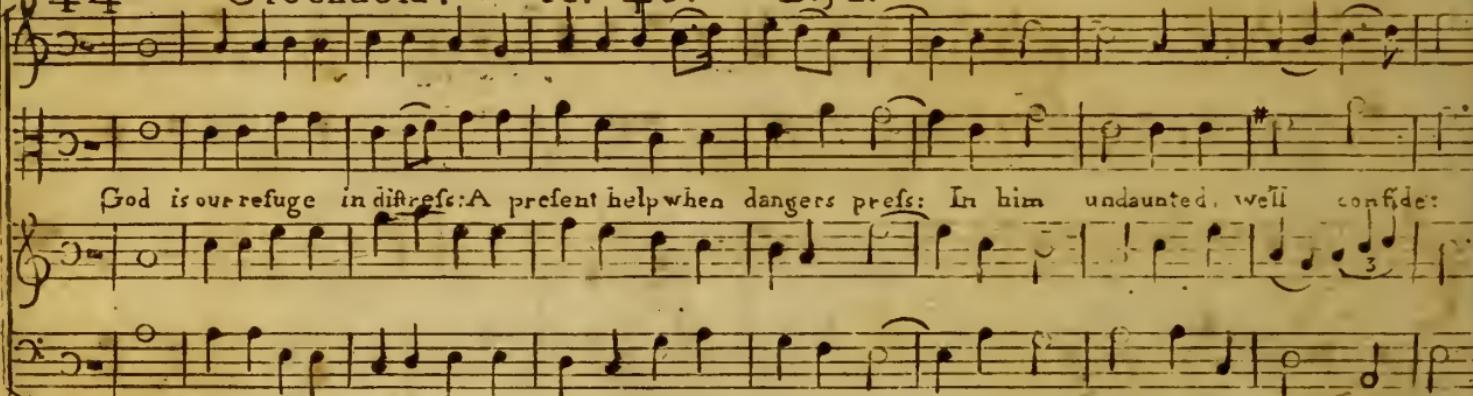
1

44

Greenfield.

Pf. 46.

B.Y.T.



8.

F.

8.

F.

8.

8.

The' earth ye- And moun-tains  
 The' earth were from her cen- ter lost, And  
 The' ye- And moun-tains Torn  
 The' earth were from her center lost, And moun-tains in the o--cean lost, Torn ye-

in the ocean lost, Torn to pieces.

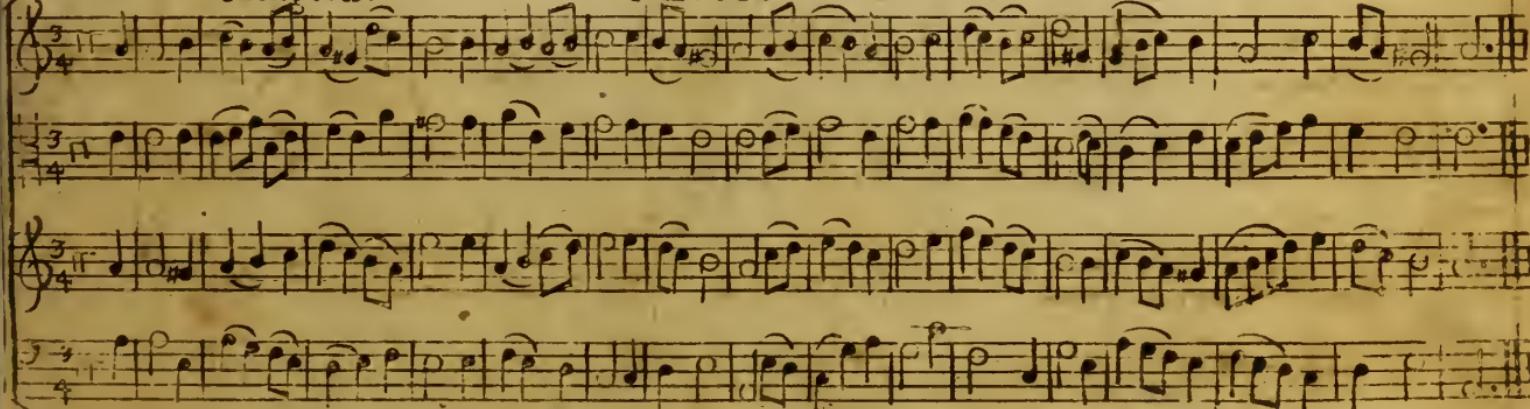
mountains in the ocean lost, Torn, picemeal by the roaring tide.

picemeal by the roaring tide, Torn to pieces.

Torn to pieces.

Willington.

L. M.



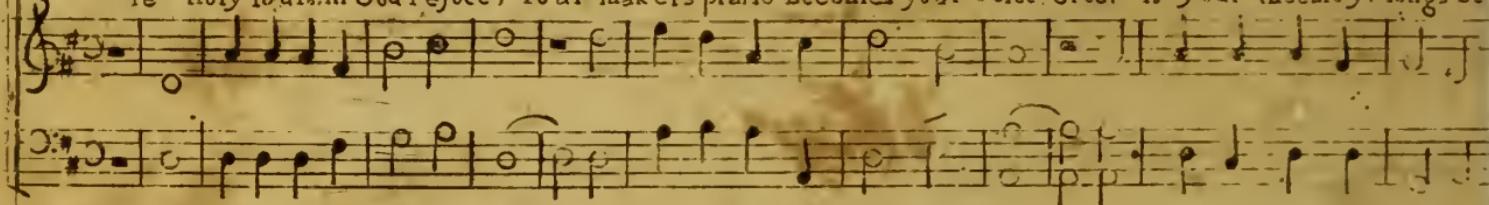
Ye tribes of Adam join With heav'n & earth & seas, And offer notes divine To your Creator

p. f. Ye - ho - ly throng of An - gels bright, In  
p. f. Ye - ho - ly throng of  
praise Ye - ho - ly throng of An - gels bright, Ye Ye.  
p. f. Ye - ho - ly throng of An - gels bright, Ye Ye. Ia

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music. The top system features three staves: Soprano (C-clef), Alto (C-clef), and Tenor/Bass (F-clef). The lyrics "worlds of light" are written above the staves, with "worlds" and "of" on the Soprano staff and "light" on the Alto staff. The piano part is on the right, with two staves: Treble and Bass. The lyrics "Angels bright In worlds of light be- gin the song." are written below the vocal parts. The middle system consists of three staves, each with a different rhythmic pattern. The bottom system consists of three staves, also with different rhythmic patterns. The score is written on aged, yellowed paper.



Ye holy souls, in God rejoice, Your makers praise becomes your voice: Great is your theme, y<sup>e</sup> songs be



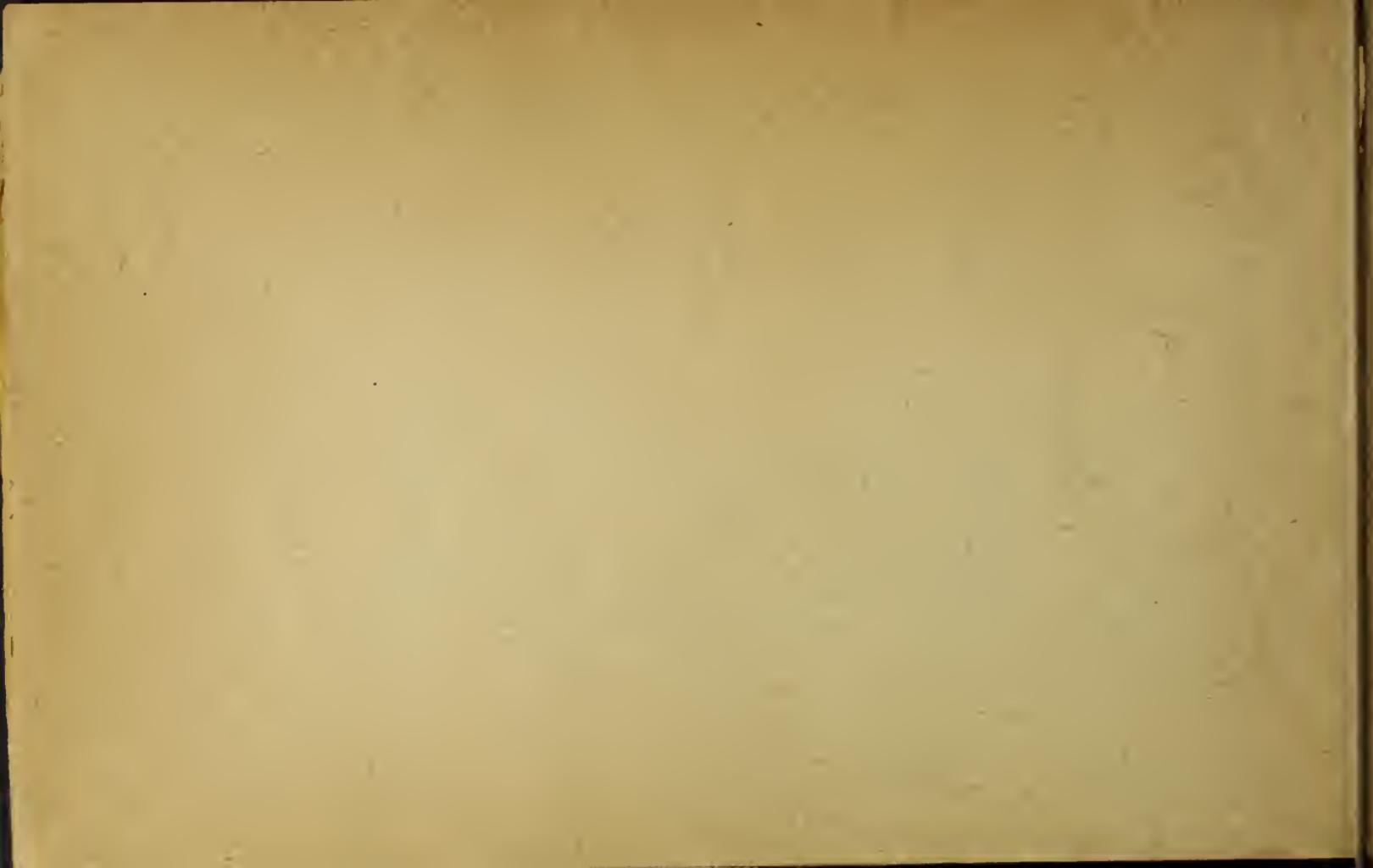
new: sing of his name, his word, his ways, His works of nature and of grace, How wise & holy, just & true:











8-1898  
DLV 3 1898

